

# THE MUSICAL TIMES

AND

## Singing Class Circular,

Published on the 1st of every Month.

No. 71.—Vol. 3.

APRIL 1, 1850.

{ Price 1 $\frac{1}{2}$ d.  
Stamped, 2 $\frac{1}{2}$ d.

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### PROSPECTUS.

"Pleasure and innocence ought never to be separated; yet we seldom find them otherwise than at variance, except when music brings them together."—DR. JOHNSON.

In the present day a knowledge and love of Music are increasing so much amongst us, that England appears to be returning to her condition near three centuries since, when every social meeting was cheered by the practised skill of its members, and when a gentleman was held to be but imperfectly educated who could not take his part "at sight" in a madrigal.

The enormous demand for vocal music thus created, and which is every day increasing, has hitherto been met, almost exclusively, by the exhumation of the madrigals which delighted our forefathers, and by the reproduction of the glees of a more recent age. Beautiful as many of these compositions are, and becoming as it may be for us affectionately to use such stores of harmony, yet it is believed that *new* vocal music, written in a style at once masculine and correct, will be welcomed, as well by those concerned in the education of youth, as by the domestic circle, and the choral society.

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There is also a class of music sung with excellent effect in Germany, which is not represented by either the madrigals, glees, or ballads, now in use amongst ourselves—namely, bold chorral melodies of so marked and emphatic a character, as to require little previous study in the singers. These, too, linked as they are with spirit-stirring words, can scarcely fail to ensure an animated and simultaneous execution. It is intended to select some of the most striking of these German choruses and part-songs, for insertion in the present Collection; for which purpose they will be carefully fitted with appropriate English words, either original or otherwise.

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With these views Novello's "*Part-Song Book*" has been undertaken. Its aim, briefly, is to supply the deficiency before alluded to, by placing within the reach of all classes a Collection of vocal music, attractive and yet solid in character; which, while broad, bold, and interesting, shall still be pure and classical, and such as a scientific musician need not hesitate to place in the hands of a pupil.

The contents of the Work may be classified thus:—1st. Original songs, in two or more parts.—2nd. Such specimens of the "madrigalian age," (and, occasionally, of the school which succeeded it,) as, from their intrinsic merit, or comparative rarity, it may be desirable to introduce. The latter will appear, if possible, with their original words; or, if these should be objectionable, with others newly adapted to the music.—3rd. Part-songs and choruses from the German.

The words will be selected, as far as possible, from the English poets; but the Editor will be compelled to have recourse, occasionally, to original sources, for songs adapted to the various Seasons, Sports, and Occupations of life—these being subjects which have but rarely received poetical treatment. It is proper to state, in reference to some of these, that words will be chosen, more with a view to liveliness and expressiveness, than to any aim after literary merit. Such must be regarded in connection with the music to which they are united, and from which they should never be sundered.

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EDWIN GEORGE MONK.

St. Peter's College, Radley,  
March 15th, 1850.

# Novello's Part-Song Book,

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*For the Proprietors,*

J. ALFRED NOVELLO.

69, Dean-street, Soho, London,  
March 15th, 1850.

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I see them on their winding way.  
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London: C. Coventry, 71, Dean-street, Soho.

## THE MUSICAL TIMES,

And Singing Class Circular.

APRIL 1st, 1850.

## CURIOSITIES OF MUSICAL HISTORY.

No. IV.

*Contributed by E. HOLMES, Author of the "Life of Mozart."*

THE subject which has been opened in these discursive papers requires a more accurate, systematic, and laborious investigation, than is consistent with habits of periodical writing which are usually exposed to numerous interruptions and distractions. To trace the series of events which have brought music to its present pitch of luxury and refinement would be a very pleasant task for the lover of antiquities, who, in the midst of a well-stored library, and with his time perfectly at command, could devote himself with unwearied industry to the subject, and arrange his discoveries in a book. Here we must be content with indicating the subject, and leading the thoughts of the reader into track of contemplation sufficiently suggestive and amusing.

Every vestige of the ancient history of music excites surprise; for, though the art has always been talked of, as if no completeness were wanting to its pleasures, our natural conclusion from facts, and from the progress of later times, is, that the music of the middle ages must have been intolerable to modern ears—absolute and unmitigated barbarism. Yet, though we may believe that poets feign, and embellish, when we find them describing effects which are irreconcileable with experience or research, it must be allowed that no art has produced more extraordinary instances of traditional, and even hereditary skill and genius unconnected with any system or written science.

We find continually that strong musical instinct in certain natures, which enables them to acquire a degree of skill in playing, without following any method of instruction or knowing a single rule of written music. This may be in polished society but more or less of an art of imitation; but the same skill has ere now sprung up in the wild and uncivilized spots of Europe, and included not only music, but even the discovery of the instrument on which it was to be performed. A few years since died at Paris a poor Russian peasant named Gusikow, having just invented and perfected a very curious instrument of straw, upon which he performed a characteristic music of his own. The musicians of the capital flocked in crowds to hear him, and were full of admiration at the original powers of the man.

At this day, there are entire races of men in Hungary and Bohemia, who devote themselves

to music with passionate fondness, but whose art is wholly traditional, and who live in entire ignorance of the received treasures of composition, and even of the names and existence of composers. The Hungarian gipsies form orchestras of their own, and play dances, and accompany their national songs, in a manner very interesting and delightful to the most cultivated hearers. Before the Revolution, these wild performers were sometimes induced to give specimens of their art at public dinners, where they added greatly to the nationality, spirit, and festivity of the occasion. The thoughts flowing from so original a source have had a charm for composers themselves, who in the greatest affluence of their genius sometimes feel the pressure of the formal and conventional.

Beethoven, ever in search of novelty, and bent on giving to fancy her fullest scope, felt himself evidently in a state of unwonted gaiety and animation when treating the wild Russian theme which forms the subject of the finale to his 7th Quartett. Who composed that tune, nobody knows; but that it is a strange and joyous ditty, capable of rousing the energetic soul of the master to its highest efforts, we see by the result.

National songs preserved by tradition almost all carry about them some rude but characteristic marks of excellence. Freedom from the conventional is alone a recommendation. Mozart, it is said, when at Prague, was often carried into the country to hear the Bohemian peasants. The story of his rewarding a blind harper who pleased him by making extempore variations on an air, has been often repeated.

Allowing that there must at all times have been a traditional music—of the rules and degree of excellence of which we are ignorant—the testimony of old authors regarding the art becomes less difficult to reconcile with credibility. When individual powers rose and flourished for their period, and then decayed like the flower, leaving no traces of their existence,—when even our time has not been without examples of this, it is not difficult to believe that some ground of truth exists at the root of the wildest legends of the past. The expression of music by notes was certainly important as a means to preserve to posterity the thoughts of great men, to disseminate pleasure, and to arrange the laws of the science; but it is not inconsistent to believe, that before all this there existed very delightful entertainment in harmonious sounds, which were the offspring of purely natural impulse.

To confound the actual music of any period with the remains of the written music which still survive would be most unphilosophical. It was long before this art of writing assumed any useful shape; before notes were combined in different lengths; before bars, ligatures, &c. came into

operation; and during this tedious process of mechanical improvement men's ideas were kept in thralldom by subservience to notation. Thus it is only within the last century of music that we may be said to know any thing of variety of style in the same composer. But of what was performed *extempore*—of the unpremeditated flights which left notation at a distance, we can form but a vague notion. It is probable that princes who lived in barbaric splendour, and who listened with willingness to poetical romances and tales of chivalry, would not have lavished such favors as they did upon their minstrels had they not received entertainment from them far more considerable than any we can conjecture from books.

Even in the church, whence the written art of music traces its origin, people seem to have considered the solemn Gregorian unison as extremely "slow," and to have enlivened these grave melodies with a something which they called *descant*—an obsolete word which strictly means to sing away from the tune. In the Romance of the "Squire of low degree," written about the time of Richard the Second's minority, we find that the King of Hungary, among various indulgences which he promises his daughter, to console her for the loss of her paramour, has the following, when she attends even-song:—

Your quire nor organ song shall want,  
With counter note, and discant.

She is to go to church in procession, attended by tenors and trebles, all which looks extremely like a preparation for some strange unknown harmony, anterior to its scientific employment.

"Counterpoint in the church," says Burney, "began by adding parts to plain chant; and in 'secular music by harmonizing old tunes, as florid 'melody did by variations to these tunes. It was 'long before men had the courage or genius to invent *new melodies*.'" Surely this last observation is gratuitous, and ill founded, when we know that the most unpolished and wild nations have produced and perpetuated national songs wholly independent of the science, and which they could not themselves write down. What follows seems to show that even the scientific knowledge of music had made a considerable advance before there was any attempt to embody it in notes. "It is matter of surprise that so little plain counterpoint is to be found, and of this little, none correct, previous to attempts at imitation fugue and canon—contrivances to which there was a very clear tendency in all probability during times of extempore descant, before there was any such thing as *written harmony*: for we find in the most ancient music, in parts which is come down to us, that fugue and canon had made a considerable progress at the time it was composed." In testimony of this we may quote

a passage from Skelton, a poet of Henry the Seventh's reign, which also illustrates the customs of the period, and exhibits some external features in which the music of all times seems to agree. "Riot," in his allegorical poem, takes the shape of a dissolute cathedral singer, going through the streets with a dice-board, with a shining drunken face and bleared eyes; dressed in tarnished finery, and his hair growing through a great hole in his hat. This precious individual is withal a clever musician:

Counter he could O lux upon a pote.  
"That is," says Warton, "this drunken, disorderly fellow could play the beginning of the hymn *O Lux beata Trinitas*, a very popular melody on which many fugues and canons were anciently composed, on a quart pot at the tavern." But this explanation is not only unmusical, but utterly unintelligible. The verse would rather seem to signify, that having been inspired by John Barleycorn, the singer was enabled to make an extempore counterpoint to the melody. The passage is quoted chiefly to display one of the obsolete usages of church music, and the licence granted in the earliest times to the fancy of the musician.

The lost arts of extempore music can now only furnish a theme for speculation. But when we see how early foreign musicians were established in the households of the great, and know that their art even at the present day is continually breeding some special and individual excellence, the existence of a certain degree of taste and selection is to be inferred. To what end the great variety of voices and instruments used in former times, if only to increase confusion and the unmeaning jargon of sounds. May not some secret art, like that of the Hungarian gypsies, have arranged these sounds in a concordant and pleasing shape? Do we see any races of men, except savages, take pleasure in a revolting and brutal noise? Instruments and voices suggest a kind of natural music. The drum, from its first invention, we may believe was never used to play an air; nor the flute to mark the time of a dance. Nature herself dictates the propriety of changing such offices for these instruments, and each has its true destination.

The writing of music—the expression by signs of complicated sounds varied in every degree of length and harmonic relation, is one of the most remarkable discoveries in the arts. How has the volatile essence of musical thought by degrees adapted itself to this mechanical process, until the subtlest and most rapid train of ideas is arrested! If, some hundred years ago, Handel could possibly have conceived a posthumous quartet of Beethoven, it would certainly have puzzled him extremely to reduce it to notation. At this day, the mental musical combination which will not

The Words by CONGREVE.

## Thy voice, O Harmony.

A GLEE by SAMUEL WEBER.

[London : J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

*Maestoso.*

TREBLE. Thy voice, O Har - mo-ny, with aw - ful sound, Could

ALTO. Thy voice, O Har - mo-ny, with aw - ful sound, Could

TENOR. &ve. lower. Thy voice, O Har - mo-ny, with aw - ful sound, Could

BASS. Thy voice, O Har - mo-ny, with aw - ful sound,

*Maestoso.*

ACCOMP. {

pe - ne-trate th'a - byss, th'a - byss pro - found, Ex - plore the realms of

pe - ne-trate th'a - byss, th'a - byss pro - found, Ex - plore the realms of

pe - ne-trate th'a - byss, th'a - byss pro - found, Ex - plore the realms of

th'a - byss pro - found, Ex - plore the realms of

an - cient night, And search the living source of un - born light. *Piu moto.*

an - cient night, And search the living source, the living source of un - born light. *Con-*

an - *hr* - cient night, the living source of un - born light.

an - ancient night, of un - born light.

*Piu moto.*

This musical score consists of three staves of music. The top staff is for the Treble voice, the middle for the Alto, and the bottom for the Bass. The accompaniment is on a separate staff at the bottom. The music is in common time, with a key signature of B-flat major. The vocal parts sing in unison. The lyrics describe exploring realms of light through ancient nights. The score includes dynamic markings like 'Maestoso.' and 'Piu moto.'

THY VOICE, O HARMONY.

*A tempo primo.*

And Chaos deep-er plung'd his vanquish'd head; Then didst thou,  
fu-sion heard thy voice and fled; Then didst thou,  
And Chaos deep-er plung'd his vanquish'd head; Then didst thou,  
And Chaos deep-er plung'd his vanquish'd head; Then didst thou,

*A tempo primo.*

Har - mo-ny, give birth To this fair form of heav'n and earth.  
Har - mo-ny, give birth To this fair form of heav'n and earth.  
Har - mo-ny, give birth To this fair form of heav'n and earth.  
Har - mo-ny, give birth To this fair form of heav'n and earth.

*Andante.*

Then all those shining worlds a - bove, In mys - tic dance be-gan to  
Then all those shin - ing worlds a - bove,  
Then all those shining worlds a -  
Then all those shining worlds a -

THY VOICE, O HARMONY.

A - round the radiant sphere of cen - tral fire,  
move, be - gan to move Around the radiant sphere of cen - tral fire, A  
In mystic dance be - gan to move Around the radiant sphere of cen - tral fire, A -  
bove, In mystic dance be - gan to move Around the ra - diant sphere of cen - tral fire, . . .

A never ceas - ing,  
ne - ver ceas - ing never silent choir, A ne - - ver ceas -  
ne - ver ceas - ing ne - ver si - lent choir, A ne -ver ceas - ing, a ne -  
A ne - ver ceasing never si - lent choir, A ne - - ver

a never ceasing never si - lent choir; Then all those  
ing ne - ver si - lent choir, ne - ver ne -ver si - lent choir,  
ceas - ing never si - lent, ne - ver si - lent choir, a -  
ceas - - ing ne -ver si - lent, ne -ver ne -ver si - lent choir; Then all those

THY VOICE, O HARMONY.

shining worlds a - bove in mystic dance be-gan to move a -  
in mystic dance be - gan to move  
round the ra - diant sphere, a ne-ver ceasing  
shin - ing worlds a - bove in mystic dance be - gan to move a-round the ra -  
round the ra - diant sphere of cen - tral fire;  
a - round the ra - diant sphere of cen - - tral fire; Then all those  
a ne-ver ceas - ing ne-ver si - lent choir, in mystic dance be -  
- diant sphere of cen - - tral fire; Then all those shin - - ing  
In mys - tic dance began to move,  
shining worlds a - bove In mys - tic dance began to move, In mystic dance be -  
gan to move, In mystic dance, Then all those  
worlds a - bove, began to move

THY VOICE, O HARMONY.

The musical score consists of three staves of music in common time, with lyrics integrated into the vocal parts. The key signature changes from G major (two sharps) to F major (one sharp) and then to C major (no sharps or flats). The first staff begins with a forte dynamic. The lyrics describe celestial bodies and fire:

In mystic dance be - gan to move, In mys - tie  
 gan, be - gan to move, Those shin - ing worlds a - bove, . . .  
 shining worlds a - bove, In mystic  
 Then all those shining worlds a - bove In mys - tie

dance be-gan to move, Around, a-round the ra - diant sphere of cen - tral  
 be - gan to move A-round the ra-diant sphere of cen - tral  
 dance began to move, A-round the ra-diant sphere of cen - tral  
 dance be - gan to move, A-round the radiant sphere of cen - tral

fire, A ne - ver ceas - ing, ne - ver, ne - ver si - - lent choir.  
 fire A ne - ver ceas - ing, ne - ver si - - lent choir.  
 fire A ne - ver ceas - ing, ne - ver si - - lent choir.  
 fire A ne - ver ceas - ing, ne - ver si - - lent choir.

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## THEMATIQUE INDEX TO LIEDER OHNE WORTE.

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BOOK III.—Price 2s. 6d.

*Continued from page 302.*

submit to writing is impossible. Some persons are of opinion that the art of writing music has only been thoroughly understood within about thirty years. And while it was in progress what impediments has it not thrown in the way of genius; what a coil and clutter have the theorists kept up about consecutive fifths and eightths—a whole crop of which may now be gathered from the works of every master. "Who forbids this 'progression?'" said Beethoven, referring to a passage. "Very well—then I allow it."

If this mechanical difficulty alone accounts for the late and very gradual progress of music to perfection, what impediments it must have created in its outset. The written composition of antiquity is therefore not to be accepted as any proof of the extent of the powers and accomplishments of any given age in music. Men were better off, free from all rules, than fettered by the obscure laws of a science which the teacher scarcely understood with certainty himself, and which had not been formed into a system.

There are questions in music the discussion of which would be extremely pleasant if they led to any satisfactory solution. After the advance of notation there are many perplexities in considering the music of the past. The precision of a choir singing together without bars it is difficult to conceive. How did the cathedral singers of Purcell's day manage his extremely difficult and elaborate intervals, singing from single parts, and never having seen a score? Did he rehearse them separately beforehand?

At all times the thoughts of men seem to have been projecting themselves; and music, however scientific, has never entirely freed herself from the dominion of feeling and taste. It is this which renders the musicians of all ages in a measure akin, and makes some modern discoveries, as we erroneously suppose them, but a reproduction of what has been long since known. The limited circle of the octave may certainly excuse the discovery of the same thing in music more than once; but in this small compass what a range of delight! "The hidden soul of Harmony" is no poetical fiction, it is a mysterious truth.

A MYSTERY.—No ordinary curiosity having been lately excited by the mention twice made in this journal of a new composer,—we may proceed a step farther with the promise, and announce that the gentleman in question has been commissioned to write an opera for the Grand Opera of Paris, which is to be represented in the course of next winter. We refrain yet awhile from naming the new candidate, on Charles Lamb's principle of being "modest for a modest man," and because we are indebted for our intelligence to private information. The subject of the *libretto*, we may add, is of nature not recently attempted on the French operatic stage; and the contract expressly implies provisions for execution such as fall to the lot of very few aspirants. The prospect, in short, is of the highest musical interest.—*From the Athenaeum.*

### Correspondence.

*To the Editor of the "Musical Times."*

SIR,—I have ventured to lay before you a brief sketch of an association recently formed here, on the English Solfeggio system, which is entitled the "Thistle Solfeggio Club." It is about eighteen months ago since it was formed, and consists at the present time of about sixty members, each of whom pays one shilling entry money, and twopence per week afterwards. There are also about twenty female members, making a total of about eighty in all. Their stock of music is considerable, (whether we speak of the comparatively limited existence of this Club, or the circumstances of its members, who are nearly all mechanics,) amounting to between £20 and £30. I may mention in conclusion, their presentation of a handsome silver watch and gold chain to their Leader, Mr. Henry Steedman, on the 22nd of February last, as mark of grateful esteem and warm appreciation—a tribute well merited by his indefatigable and disinterested exertions amongst them.

I am, Sir, Your's, &c.,  
EDINBURGH, March 8th, 1850. MUSICUS.

### TO CORRESPONDENTS.

- A. S. Poplar.—*It is not at present intended to print the separate parts he enquires for.*
- L. E. O. Wellington.—*There are but few works on Organ Building, and those not modern works; the subject being interesting but to few readers, all works on the subject must necessarily be high in price. Second-hand Organs are often for sale at moderate prices. An Advertisement in our columns, stating the instrument required, would ensure a large number of answers.*
- D. B. Edinbro'. will see that we have curtailed his letter, by omitting the compliments, &c., to ourselves.
- Terentius is thanked for her letter. In the preface to Vols. 1 & 2, printed with No. 48, she will see that the object of the Musical Times was not to supply Solo music.
- J. M. Bradford, will find the Glee he proposes in the present number, the other shortly. The Chandos Anthems of Handel, may be looked for at an early period; their merit entitles them to extensive popularity.
- E. B.—*The Author of the M.S., is not known to us.*
- MUSICUS.—*We have no means of answering your queries relative to the Geneaphonic Grammar.*
- O. is thanked for his M.S., he will receive a private communication.
- ANTI-MINOR is advised to study the difference which exists between the minor and major modes; they are quite distinct both as to melody and harmony.

### Brief Chronicle of the last Month.

ST. MARTIN'S HALL.—Mr. Hullah commenced his series of grand choral performances, on March 13, with Handel's oratorio, *Judas Maccabæus*. The choice was good, as this *chef d'œuvre* of the master contains some of his finest and most elaborate choruses, and presented excellent occasions for testing the strength and efficiency of the members of Mr. Hullah's first upper singing school, who constituted the choral body. The choruses were in general well rendered; but we should select, for particular notice, "O Father, whose almighty power;" "Hear us, O Lord;" "Fall'n is the foe;" "We never will bow down;" "Sing to God;" and the "Hallelujah." The chorus, "See the conquering hero comes," was also well sung. The good effects of Mr. Hullah's training was evidenced in the

## BRIEF CHRONICLE (continued).

chorus, "We hear," in part second, in which the *pianos* were given with the most perfect intonation, and the *crescendos* were managed with admirable effect. The chorus displayed their power here to great advantage. The principal vocal performers were Miss Birch, Miss Gill, Mrs. Noble, Miss Kent, Mr. Sims Reeves, and Mr. Whitworth. Mr. Hullah conducted the whole of the oratorio in a most efficient manner. He was received with great applause on his entrance into the orchestra, the same demonstration being renewed at the end of the performance. The hall was well attended.

MUSICAL LECTURE AT RUGBY.—On Thursday, March 21st, The Rev. T. Page, Incumbent of St. Matthew's Church, Rugby, delivered a Lecture on Music before the Members of the Great School, and a select number of their friends. The young gentlemen of the School Choral Society gave appropriate vocal illustrations from the works of Handel, Haydn, Mozart, &c., as the Rev. Gentleman proceeded with the lecture. Mr. Walker, professor of music to the School, presided at the Organ.

SICCAMA'S PATENT DIATONIC FLUTE.—The imperfections belonging to the old Flute were so numerous as to offer serious difficulties to the acquirement of even moderate proficiency—the various attempts at improvement, by numerous inventors offer the best proof of how desirable was the rectification of these defects, and we are glad to learn from several distinguished Flautists, that the modifications of Mr. Siccama have achieved the desirable amelioration in a very simple manner, retaining the old method of fingering, combined with new resources of fingering for the upper notes, and more important than all, an improvement in tone. Mr. Siccama deserves well of Flautists.

GLoucester.—The last Concert for the Season will take place on the 2nd of April—when Haydn's *Spring*, *Acis* and *Galatea*, and a miscellaneous selection will be performed.

GLASGOW.—The Musical Association perform Handel's *Samson*, for the first time in Scotland, on the 28th of March. The orchestra and chorus will consist of 300 performers.

MUSIC AGAIN AMONGST THE SPINDLES.—We are glad to hear that the Music Meeting in Messrs. Fison's Works, Bradford, are continued. [See former notice, page 278, Vol. 3.]

QUARTERLY PRACTICE MEETING OF DR. MAINZER'S PRIVATE JUVENILE CLASSES.—Yesterday afternoon a very pleasant gathering took place, in Newall's Buildings, of the above musical classes, superintended by Dr. Mainzer. There were about one hundred of these young people, from the age of 10 to 14 years—one or two, we understand, not having reached beyond six years. They were assisted by seven young men, tenors and basses, selected from the Doctor's classes in connection with the Mechanics' Institution. The principal part of the performance consisted of a selection from Haydn's *Creation*, the choruses of which were given with great precision and excellent marking throughout: whilst some of the airs, recitations, and duets, were delivered by selected pupils, with a correctness scarcely to have been anticipated from such very young vocalists. In addition to this selection, we were also favoured

with several miscellaneous pieces. The whole performance may be considered a very gratifying indication of the progress making by the pupils of Dr. Mainzer, and the facility with which he contrives to communicate to them his system; nor is it less pleasing to contemplate the many delightful associations he is conjuring up in the minds of these young people—the many opportunities of rational recreation presenting to them when they shall have become "Children of a larger growth," and are called upon to take a part in the social duties of this great world. There was a large assemblage of carriages at the door, indicating the class who formed the audience on the occasion; and much pleasure was expressed in very general and frequent applause.—*Manchester Examiner and Times*.

SPOHR.—We are happy to hear that this great composer has recovered from the accident which gave his friends and admirers so much uneasiness.

JACKSON'S DELIVERANCE OF ISRAEL AT MANCHESTER.—The weekly concerts are so really excellent in character, and cheap withal, that it has been found impossible to limit them to the operative classes, for whose especial improvement they were first commenced. The most notable feature during the past month, has been the introduction of *The Deliverance of Israel from Babylon*; first time of performance here. The composer, Mr. William Jackson, of Masham, conducted; Mr. David Ward Banks (the regular conductor) ably fulfilling the duties of organist. The chorus numbered some fifty voices. The principals were Mrs. Sunderland, Mrs. Winterbottom, Mrs. Thomas, Messrs. Isherwood, Cooper, and Slater. The room was well filled by a respectable and attentive auditory, consisting of four thousand persons, who manifested much interest and enthusiasm throughout the evening; scarcely an individual rising from his seat before the close of the oratorio—when the vast multitude rose *en masse*, and loudly cheered the modest and somewhat bashful composer as he retired from the platform. Although the work would necessarily be divested of many of its beauties by the absence of orchestral accompaniments, the performance, nevertheless, gave unmixed satisfaction, and has led to a general desire that a repetition should be given at an early opportunity, with the aid of this valuable addition. To effect this, letters have appeared in the local papers, offering the most liberal co-operation; and your correspondent was present, last evening, at a meeting called for the purpose of carrying this scheme into effect. I need not say that the work will then be brought out in every way worthy of its high merit. You will be glad to learn that Mr. Jackson was heartily welcomed among the good folks here. At the close of the performance, on this occasion, he most generously expressed his high satisfaction at the admirable manner in which the choruses had been given, for which he was indebted to the praiseworthy efforts of Mr. D. W. Banks, who had laboured incessantly to render the work effective. As some of our country choral societies are desirous of hearing and performing *The Deliverance*, a very general inquiry is made if it is likely to be published in the cheap series; probably you can set all doubts at rest on this. Mendelssohn's *St. Paul* will be given on Good Friday evening by the Weekly Concert Committee, for which occasion they have engaged the Misses Williams, Mr. Lockey, and Mr. Whitworth.—*From our Correspondent.*

## ADVERTISEMENTS

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